

The HARPSIGHORD

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HARPSICHORD

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THE COVER: Our original cover by Art Director E. Golikoff should bring a wry smile from anyone who has ever built a harpsichord. Jacks are often referred to as "Those little Devils" because they are indeed time consuming to construct. Golikoff has placed one of "those little devils" in the hand of an innocent cherub who blithely dreams of beautiful music. The background music is a page from the original Fitzwilliam Virginal Book.

This cover introduces two feature articles which appear in this issue. "Build yourself a Jack Jig" by Wes Ellis and a review of the Fitzwilliam Virginal Book. The hand lettering which appears as our title on this, and subsequent covers, was adapted from a set of illuminated initials appearing in a book presented to Cardinal Sforza in 1490.



You are now holding a baby . . . Issue 1, Number 1 of THE HARPSICHORD. And like the arrival of every new child, the parents are proud and happy, but deep inside is concern for the growth years ahead. The forming, moulding, guiding and directing through those difficult years which carry a child through the many trials into adulthood.

I have the same concern for THE HARPSICHORD and as "participating parents" I hope you do too.

Like any parent, I think our child has a great future that we can look forward to with pride. He will probably never be big, but then quality does not demand bigness. Outside show is a poor substitute for inner worth.

But now we must depend on you. We need your ideas, your opinions, your photographs, articles and suggestions for possible advertisers. We are anxious to hear about your unusual construction methods, new materials, your designs, improvements, compositions, concerts, awards, research, recordings, books, meetings and anything pertaining to the harpsichord, clavichord or other favorite instruments of the baroque period. Let's not let our baby starve. Let's show the world that while our baby is small, he's strong enough to survive!

Hal Haney



by Wallace Zuckermann

How to Get into Business Without Really Trying.

Since I have kindly been granted a column in the "Harpsichord" I might as well use this, its first issue, to answer a few questions which I am constantly being asked and the threat of which, by now, often induces me not to disclose my name or profession for fear of being involved in long explanations. In the future, I will be able to pull a reprint of the column out of my pocket, hand it to the questioner and go on with whatever I was doing whether it was repairing an instrument or walking a dog.

Among the questions are the inevitable "How did you get into the harpsichord business? Do many people buy harpsichords? How many kits do you sell, Who buys them? It must be fascinating to do what you are doing" (This is a statement rather than a question, leaving me rather speechless). Not to mention the more provocative questions such as what is a harpsichord? What is the difference between a harpsichord and clavichord? Why don't you go on "What's in a Line"? How much money do you make a year and who is your favorite composer? (As for the last one — Joseph Haydn, a man not noted for the quantity of his harpsichord scores).

Having gotten this far I will proceed to answer the first question, "How I got into the harpsichord business." I got into the harpsichord business by a brief autobiographical sketch. Since people often think in the romantic tradition (kept alive by modern advertising) that craftsmen are descended from a long line of superior artisans (the manufacturers of wine prominently display their 6th generation grape masher, and the makers of bedroom sets their 4th generation wood turner, both of whom are employed actors doing occasional stunts for the ad agencies) I must disappoint the reader with the intelligence that

(Continued on page 10)

BURTON HARPSICHORD TAKES WINGS

During the baroque period, many harpsichords traveled but a few miles from the studio of the builder. To move them very far could cause serious physical damage from change in humidity and severe atmospheric conditions. And of course, the damage caused to an instrument by being hauled in a cart or iron-tired wagon over primitive cobble stone streets, down mud filled roads and over cricle mountain passes could be disastrous. More than one beautiful instrument came to a tragic and ignominious end at the bottom of a gully or a storm swollen stream.

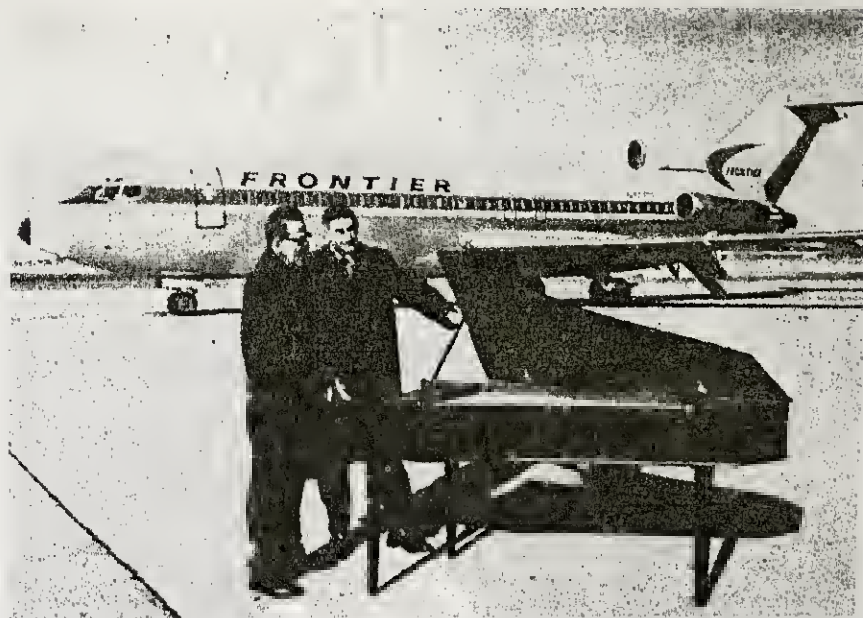
How the harpsichord builders of that era would marvel at the transportation available to us today!

Herbert William Burton of the Burton Harpsichord Company, Lincoln, Nebraska ships his harpsichords at 600 miles an hour at 40,000 feet in the air . . . high above rough roads and local storms.

Glenn R. Emmons, Sales Service Manager of Frontier Airlines, has worked with Burton in assuring rapid and safe harpsichord delivery.

"We have experimented with several types of packing," Emmons said, "keeping in mind two main factors. First adequate packing to protect the instrument and second, keeping the weight of the crate light. A light wood frame, with a few cross-members, designed for the harpsichord, with the instrument packed in a heavy burlap-type packing or heavy cardboard works quite well. Of course it is necessary to keep in mind the size limitations of the aircraft door and pit. The Burton Harpsichord is so constructed that the legs unscrew, allowing them to be packed inside the crate, then the instrument can be set flat, the weight is evenly distributed and the size of the crate is reduced considerably.

"Advance arrangements" Emmons continued, "are made with the airline, allowing time for us to reserve space on the aircraft for the harpsichord all the way to its destination. This insures it being routed on aircraft



Frontier Airlines Photo

Harpsichord Builder Herbert William Burton and Sales Service Manager Glenn R. Emmons of Frontier Airlines, prepare a Burton harpsichord for air shipment. The instrument will soon be traveling 600 miles an hour at an elevation of 40,000 feet. A dramatic step forward in shipping.

large enough to accommodate the instrument and a schedule which allows the least amount of handling enroute if more than one airline is involved.

"I would suggest" he added, "that before a shipment is made, that the local airline be contacted, their office can advise the shipper of any particular packing and shipping requirements and work out a routing and schedule that would be acceptable to the customer. We at Frontier Airlines take particular care of any shipments in the loading and unloading, particularly so if the shipment is marked with labels indicating special handling and we are aware of the contents. The advanced arrangements allow us to make the necessary provisions to take care of the shipment. Above all, we want to give customer satisfaction."

Burton's harpsichords are generally one manual, designed by Frank Hubbard after Ruckers, 1648. Burton claims astonishing resonance for his harpsichord.

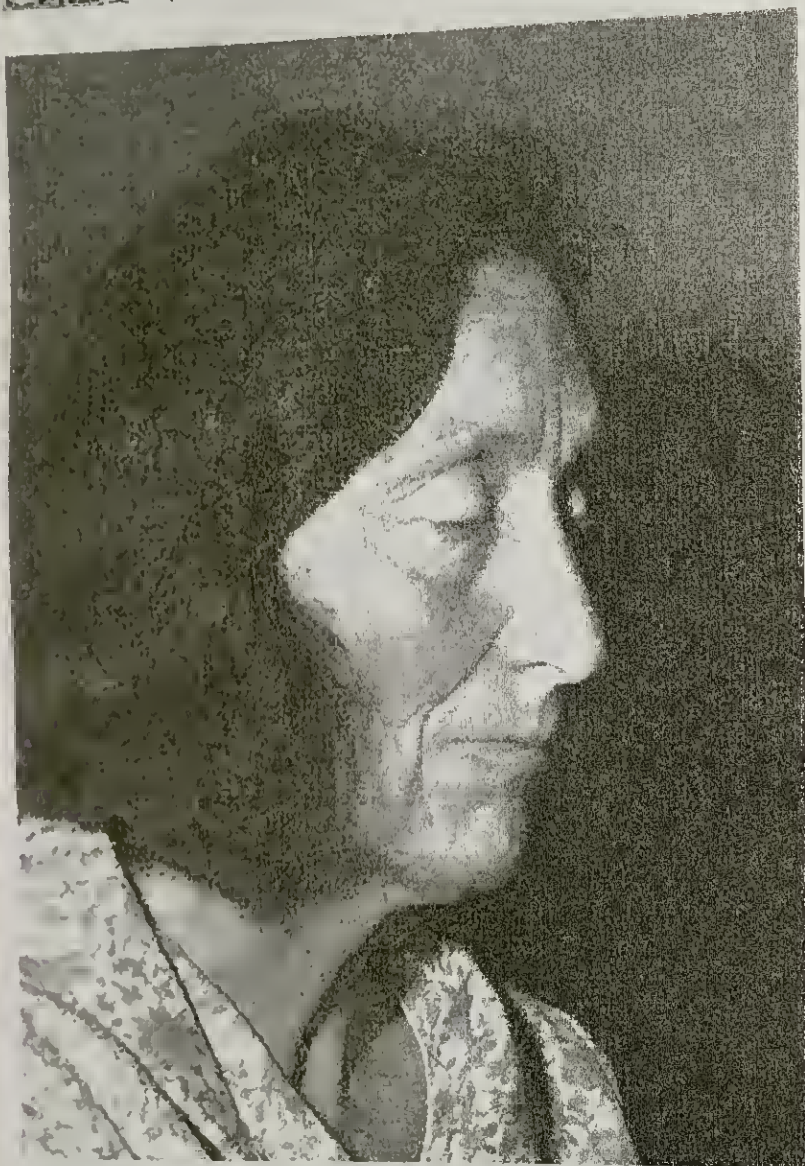
"The remarkable resonance of the Burton Harpsichord" he reports, "is

largely attributable to the excellence of the soundboard. $\frac{1}{8}$ " quartersawn Sitka spruce is cut to specifications, then placed in a drying room where the humidity is controlled at 0 degrees. Following the drying process the board is subjected to highly humid conditions. Since each soundboard is treated individually, the process may be repeated several times to insure perfection.

"To seal the pores of the wood," Burton continued, "a thin coat of shellac is applied. The soundboard is then placed in the instrument through a highly skilled procedure. The in-consummate care given to preparation and installation produces a 'crowned' soundboard, an acoustical wonder of vital resonance so desirable for the concert hall."

Burton's harpsichords are offered in birch or walnut stain, or red and black laquer. Other stained or painted finishes in one or more colors are available upon special order. The Burton shop is located at 917 "O" Street, Lincoln, Nebraska.

INTERVIEW with Lady Susi Jeans



"It is wonderful to know that someone is interested in more than just noise."

Lady Jeans was born in Vienna, Austria and graduated from the Academy of Music in Vienna in 1931. She continued her studies in Leipzig where she studied organ with Professor Clark Straube and harpsichord with Professor Gunther Ramin. She also studied organ under Charles Marie Widor in Paris. Another of Widor's students was Albert Schweitzer.

Her popularity as a concert harpsichordist and organist was established

with her first tour of Europe during the early days of her career. She has played to full houses and appreciative audiences in England, Switzerland, Germany, France, Austria and most other European countries. She has toured the western hemisphere several times playing to enthusiastic music lovers in Canada, United States and Mexico.

She has authored many articles on the history of keyboard instruments

and is a contributor to the Grove Dictionary of Music. Her frequent appearances over B.B.C. London, are a special treat to those fortunate enough to hear them. Her recordings enjoy a steady sale. Two of her recordings, "The High Renaissance (16th Century)" on which she plays Virginal music from Parthenia (1612-13) and My Ladye Nevell's Booke, (1591) an Archie Production of the History of Music Division of the Deutsche Grammophon Gesellschaft (No. ARC 73-201) and R.C.A. Red Seal "Volume III of the History of Music in Sound" on which she plays early 16th century organ music of Conrad Paumann, Hans Bruchner and John Redford (RCA No. LM-6016), are part of the Society library.



Lady Jeans at the Challus harpsichord.

She is the widow of the widely quoted Sir James Jeans. Lady Jeans now resides in Dorking Surrey, England and is a British subject. In addition to her many concerts, she is now working on a project "Research into the Musical Investigation of Sir Isaac Newton" for the Royal Society.

This interview took place on campus of the University of Colorado in Boulder just before she left for London and just after giving concerts in Mexico City and Denver. It started in the dim, vaulted and empty foyer of Mackie Auditorium as she rushed back from a quick supper, and continued up two flights of steep stairs, through various organ practice studios to an office tucked away in a tower of this famous old music building. She spoke with a soft Austrian accent and with exceptional enthusiasm and warmth despite her very full schedule.

THE HARPSICHORD: *We've been talking about your own harpsichord. You play a pedal harpsichord don't you?*

JEANS: Yes. I have a Maendler-Schramm pedal harpsichord.

THE HARPSICHORD: *What could you tell us about it?*

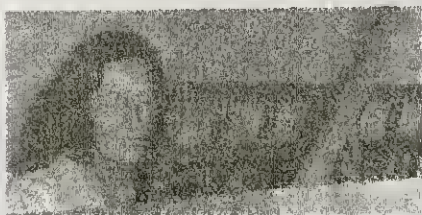
JEANS: Well, it really consists of two harpsichords. One on the floor with separate 16, 8 and 4 foot strings coupled to a pedal. Then there is a regular harpsichord on top of it which has a 16, 8 and 4 on the first manual and 8 and 4 on the upper manual. I have a half stop on the 16 foot and a lute stop for the 8 foot on the upper manual.

THE HARPSICHORD: *Do you use the lute stop very much?*

JEANS: Not really! I use it in some Bach sonatas and such. This pedal harpsichord and clavichord are used so much as practice instruments for the organ. Especially the pedal clavichord. They had this type clavichord already in the 15th century.

THE HARPSICHORD: *Is your instrument an old one, or is it contemporary?*

JEANS: No, No. Maendler-Schramm built it in 1939. I keep it at my home in England



"That is a shame. Because the harpsichord is also played with expression."

THE HARPSICHORD: *You have played both old harpsichords and contemporary instruments. Do you find any difference in quality of tone, action or expression? Do you like one more than the other? Do you think a contemporary harpsichord can produce the quality of tone of an original harpsichord?*

JEANS: Not really! It is very difficult to reproduce the same sound. But of course, there are excellent modern

harpsichords just as there are very good old ones. A great deal has to do with something almost magical in design. And one can not say that all harpsichords by one maker are all good, or inferior for that matter.



Lady Jeans acknowledges applause during a concert.

THE HARPSICHORD: *It is said that Bach spent about fifteen minutes each day before playing in voicing his harpsichord. Do you?*

JEANS: Yes, Yes. Quilling. He was excellent at quilling wasn't he? He was very fast and accurate.

THE HARPSICHORD: *Do you voice your . . .*

JEANS: To tune it? Well only in emergencies, however, I do tune my own clavichord. But the harpsichord, this is too much. There are so many strings that I do not have the time to do this myself.

THE HARPSICHORD: *Do you call someone to do this?*

JEANS: Well . . . yes . . . I have friends . . . good friends who are crazy on tuning and who like to tune and who come and do it. Also, my



After concert by Lady Jeans, audience carefully examines her harpsichord.



"For a while I think the birds must look very strange indeed!"

daughter tunes now. She is really a lute player. She has a very good ear and she enjoys tuning. So she started on my harpsichord and tunes it very well.

THE HARPSICHORD: *You give many harpsichord concerts. When you are asked to give a concert do you ship your own harpsichord, or does the hall supply you with an instrument?*

JEANS: Well, if I play for the BBC I usually use their Thomas Goff harpsichord. I have two Goff clavichords, of course my harpsichord is Maendler-Schramm but I usually play on Goffs. I don't like to move mine because it's a big thing but sometimes I must. When I return to England in a few days, I give a lecture and concert to the Society of Instrument Builders and I will have to use my own instrument then but it is difficult to move. You see, the pedal is just as large as the harpsichord itself.

THE HARPSICHORD: *Having given both organ and harpsichord concerts have you found any difference in the type of person who attends a harpsichord concert and those who attend an organ concert?*



"When one plays pleasant music, one should be pleasant."

JEANS: Yes, I think so. There are certain audiences who go to organ recitals who would not go to a harpsichord recital. Perhaps the people who attend harpsichord recitals may go to organ recitals, but I don't think it is so much the other way around. I think there are many organists who want to hear nothing but organ. It's sad but very true.

THE HARPSICHORD: *Speaking of the difference between harpsichords and organs, could you tell us what difference there is in touch?*

JEANS: Well, they are closely related. Harpsichord and organ. You see the pupils, when they began, it was on the clavichord because it was the best touch. The talented clavichordists can really play with expression and get a great variety of touch. The harpsichord was used generally to get strong fingers, and with the organ, one could use both these touches. But I do believe that the piano and organ or piano and harpsichord are most incompatible.

THE HARPSICHORD: *Then a harpsichordist should not switch to the piano?*

JEANS: Yes, Yes, it is that. And it is not good for either instrument, that is the piano touch or harpsichord or organ touch. I think if an organist is serious or wants to play at all well, he should never practice on anything but an organ when available, and when working at home, the harpsichord or

clavichord is the only instrument which should be used. Never the piano. And, of course, this goes for the artist who plays the harpsichord as well. They should limit themselves as much as possible to the harpsichord or clavichord. I know the piano is very spectacular and popular but one should decide the things that are most important to them. Oh, playing the piano occasionally will not be harmful but it should not be used as a practice instrument either for the organ or harpsichord.

THE HARPSICHORD: *If a student came to you for advice, what is the most important thing you could tell them about the touch of the harpsichord?*

JEANS: Yes, Yes. I have always found rather extraordinary statements in various early books, say 18th and 17th century, speaking about playing the harpsichord and they simply say "expression." And we still don't know what that means. But it definitely means that there are many more than just one sort of touch. It comes up all the time. I have read articles published during the introduction and growth in popularity of the piano forte in which they mention how much more "expression" the piano had than the harpsichord. What a shame. Of course, articles like this helped in the rapid decline in popularity of the harpsichord. That is a shame. Because, of

course, the harpsichord is also played with expression. Played with expression meant, really, played with a variety of touches. I, of course, follow this myself.

THE HARPSICHORD: *We have noticed that you have excellent posture when you play the harpsichord.*

JEANS: Well, thank you. Of course it is necessary for playing the organ well, and with the harpsichord it is the same. With poor posture one tires easily but with correct posture one can play for endless hours without the slightest difficulty. One should sit erect, but certainly be relaxed, and should look pleased. There is no need to look sad or serious when playing the harpsichord. Too many people do this. I do not know why. When one plays pleasant music, one should be pleasant and not hesitate to let the audience see that you are pleased. And especially with the harpsichord. So many people believe the harpsichord is an instrument that should be played with solemnity. This should not be so. Baroque music is generally pleasant music, so one should be pleasant.

THE HARPSICHORD: *What do you think would be the ideal size for a harpsichord concert audience?*

JEANS: Oh, I think any size so long as you don't have to amplify the instrument. For example in Danzig the harpsichord is placed on a rather large



Magnificent clavichord made especially for Lady Jeans by T. R. G. Hoff and J. C. Cobby. The hand carved rose contains Lady Jeans' initials.

stage and the sound is absolutely superb. It fills the whole hall. Of course the acoustics are good.

THE HARPSICHORD: Then you would not like to play a harpsichord which had an amplifier built into it?

JEANS: No. No. No. It would definitely not be good.

THE HARPSICHORD: Do you have finger exercises or studies you could suggest to students when it comes to working out fingering on the harpsichord?

JEANS: Well . . . I think the best thing is just to read a few books on the subject. Like Bach, which gives practical advice, what to do. But exercises, in my opinion, I think the best thing to do is use the ears. Just listen to it very carefully and after a while it does, I suppose, try to attain the best.

THE HARPSICHORD: Do you believe that certain fingers are stronger than others and that you should work your fingering out so strong fingers play difficult notes and weak fingers play easy notes to even out the overall quality?

JEANS: I really don't. I always feel that all fingers should be equally strong. This is the main idea. All fingers equally strong. That is the best way.

THE HARPSICHORD: Do you have any finger exercises you do before a concert?

JEANS: No.

THE HARPSICHORD: Many of the members of our organization would like to study harpsichord but they live in remote areas and have no possible chance of learning from a harpsichord instructor. Would you suggest that they start out with 1st grade piano books, playing their lessons on the harpsichord?

JEANS: No. No. Well, that is all right, I guess, to learn the keyboard and the note, or mechanics of reading music, but I would recommend starting out with Bach inventions. Yes. Yes. That would give one plenty to do.

THE HARPSICHORD: As you know, we have members who have never touched the piano. They are learning right from the beginning on the harpsichord just as it was done many centuries ago.

JEANS: Yes, Yes. This is wonderful. This is very good, because then they will have the correct touch. They will not have to forget bad habits. And I think anyone, regardless of where they live, or what access they have to instruction, if they play for just a few months, you discover what sounds best. What touch is best for certain numbers. I think one just can not continue to touch it badly. If one is interested they are going to hear the difference between good and bad, and will soon realize they are sounding good more often than not.

THE HARPSICHORD: The harpsichord used in your concert the other evening was a Challas harpsichord. I do not know whether it had plastic or leather plectra. Do you have any opinions about this?



" . . . all fingers should be equally strong."

JEANS: Yes. Well, I have not had much experience with plastic plectra. I don't know much about this I am afraid. Of course, I have always been interested in old instruments and old harpsichords and I just can not think that plastic could be just as good as quill, or either leather. I just do not like the idea of plastic. You use plastic?

THE HARPSICHORD: No, I use leather but some of our members use plastic and seem to like it very much. A lot depends on the basic design of the instrument. In some plastic sounds excellent and in other instruments leather gives a better quality of tone.



"It has suffered badly here."

JEANS: You have never used raven quill?

THE HARPSICHORD: No.

JEANS: Well, Mr. Thomas Goff, of course uses . . . well he uses condor quills.

THE HARPSICHORD: Where does he find them? They must be very expensive.

JEANS: Yes. Yes. He gets them from the British zoo. I guess they just pull a few feathers out from time to time, and of course they grow back, but for a while I think the birds must look very strange indeed. He makes beautiful instruments, Mr. Goff.

THE HARPSICHORD: After your concert I noticed that many people were around the harpsichord asking questions.

JEANS: Yes. Yes. I was very pleased to see it.

THE HARPSICHORD: Do you find such interest in other parts of the country or other parts of the world?

JEANS: Certainly. Yes. Everywhere. Especially wherever I take my pedal harpsichord. Well, not so much in London because we have many harpsichords and recitals so I don't think it is unusual to them too much.

THE HARPSICHORD: If you could have any harpsichord ever built for your own use, which harpsichord would you select?

JEANS: Well, of course, so many fine harpsichords have disappeared from the world. They were often used as practice instruments and of course

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HARPSICHORD of NOTE



The Metropolitan Museum of Art
Anonymous gift, 1945.

It is not by chance that the first historic instrument featured in "The Harpsichord" was built by an unknown builder and given to the public by an unknown donor. It symbolizes the many forgotten craftsmen who worked endless hours to create beautiful instruments capable of producing beautiful music. While their names have been lost to time, we can receive inspiration from the magnificent instruments they made. They had no power saws, no multi-speed drills, or electric lathes, but they turned out instruments of breathtaking beauty and superb tonal quality. With all the technical advantages we have available to us in the 20th century, we too should produce harpsichords and clavichords which will bring respect from the viewer or player whether it's one or one hundred years from today.

This harpsichord, with a wing-shaped body, belong (according to its structure and decoration) to the end of the seventeenth century and is of typically Italian make. One of its characteristic Italian features is that it has an outer case from which the instrument is removable. If you look carefully at the left side of the instrument it is easy to see both the inner and outer cases.

Three gilded columns support the case. Between the front two columns sits a crowned mermaid of wood and stucco. The case is profusely decorated. The outside walls and lid are painted in sepia with floral scrolls and rinceaux. On the inside of the lid are two landscapes with figures in tempera. Note that the scene over the keyboard is designed to appear upright when the lid is closed and the keyboard is uncovered. This section shows, in an opulent setting of trees, Tobias and an angel; the larger section an equally lush landscape with a duck hunter. The conventionalized foliage and the aerial perspective have the flavor of the work of Gaspard Dughet, Poussin's brother-in-law, who painted chiefly in Rome.

These landscapes and the floral decoration on the outside of the case suggest that it was made in the second half of the seventeenth century.

The instrument has a range of four octaves and three notes and is equipped with three sets of strings, one four-foot and two eight-foot, with only one bridge for all the stops. This is very unusual. The corresponding three rows of jacks can be shifted by means of metal pins in the left wall of the case. Knobs above the keyboard for operating the stops more easily were invented much later. A change of stops while playing was not possible on this instrument. The pins controlling the stops could be pulled out only between pieces or between movements. The jacks are equipped with leather plectra. The soundboard is decorated in the usual Italian manner with a leather rose of interlacing ornament. The keys are of ivory and

ebony, the ebony ones having an inset strip of ivory. At each end of the keyboard there is a satyr of carved wood.

In shape and construction, this harpsichord is not very different from a piano by Bartolommo Cristofori which is also in the collection of musical instruments of the Metropolitan Museum of Art in New York City. Its similarity to a piano is by no means accidental; for Cristofori's new instrument, which enabled the player to produce crescendos and diminuendos by simply varying his finger pressure was in fact a harpsichord with a hammer action built in.

Cristofore had been for many years a harpsichord maker and all the experience gained in the old tradition was used to serve the new fashion for changing tone volume by degree, to build a *gravicembalo col piano e forte*.

Oddly enough, Cristofori's ingenious invention found no followers in Italy, and at first only a few in the north, in Germany and France. The time-honored harpsichord resisted its young rival the piano for a long time, in fact until the end of the eighteenth century. But not without making some concessions.

One of these was the "Venetian swell", an attempt to equal the piano's graduation of tone by mounting over strings a set of slats that opened and closed like a Venetian blind. (A detailed article with photos of a modern harpsichord using this principle will appear in a future issue.) We can find both the piano and harpsichord side by side for almost a century. Even in Beethoven's day, publishers offered music for both, even though it was often unmistakably written for the piano.

Of course harpsichords were too expensive and too beautiful as furniture to be thrown away when the piano conquered the scene and many of them were transformed into pianos. One of these, a large and beautiful harpsichord made by Ioannes Goermans in Paris in 1754 will be featured in a future issue.

Zidelli's "Sonata For 2 Harpsichords" Actually Composed by Young I.S.H.B. Member!

On the evening of October 22, 1966 the Music Committee of the Mobile Piano Ensemble Club presented the "Sonata for 2 Harpsichords" by an unknown Italian composer called Zidelli. The composition was well received by the audience and merited good reviews from Mobiles critic John Fay and others. The music I had presumably been hand copied by Wesley Ellis from a forgotten manuscript he found in a New York museum.

When a "Harpsichord" reporter went to Mobile to learn more about this composition and Wesley Ellis, the man who "discovered" it, an unexpected story was uncovered.

After playing a few pages of the sonata, which is truly beautiful, Ellis stopped and said, "The title page has the name Zidelli, but that's deceptive! The Sonata for 2 Harpsichords was written by me as an exercise."

And here is the whole incredible story in his own words!

"Yes, I wrote it as an exercise. Just as was Prokofiev's Classical Symphony, though I am presumptuous to classify my sonata with any work of his. I felt that I was losing my sense or feeling for form in composition — I was just wandering off in all directions without getting anywhere, and that my ear training ('hearing' the music in your mind by seeing it on the page) also needed some remedial work. What I needed was an exercise in very strict, classical theory, harmony and form.

"At that time, I was at a high point in my eagerness to build a harpsichord (but the need of a new washing machine delayed its purchase) and this, plus my preference for ensemble playing, prompted me to write for two clavicembali.

(Continued on page 15)

ZUCKERMANN

(Continued from page 2)

father was a manufacturer of ladies handbags. Ah, the reader may exclaim, leatherscrafts! But alas, they were artificial.

I was born in Berlin, Germany in 1922 and was named Wolfgang for Mozart and Goethe (Wallace is an Americanization) and it is true that my family did start me playing the cello at the age of 8 and that we did have a family string quartet. However, during our quartet sessions we did more quarreling than playing since we were all at entirely different stages of development. My father who played second fiddle was no good, and my older brother on first was very good. My younger brother on viola was talented but lazy, and I was industrious but not gifted. (Industry does pay sometimes for all of them, only I and my older brother still play.)

We came to America in 1938 as a result of activity in Germany detrimental to music and a number of other things and it was only after the U.S. Army and college and a stint as a sort of child psychologist that I turned back to music and mechanics. I have always thought mechanical things were easier to manage than living things (like children) because your own skill or ability was the principal element you had to contend with. If you "went wrong" it wasn't in spite of the fact that you always gave your harpsichord your best (which you yourself never had), that you sent it to Sunday School and gave it riding and French lessons, and put it to bed before 11 nightly.

First I went to a trade school to learn piano mechanics and tuning and soon set myself up buying, repairing and selling old pianos. But frankly, my piano clients got me down. They were people who were culturally "disadvantaged" and demanded a full keyboard for their seven year old child. (Some of the older pianos had 85 instead of 88 keys, the last 3 being used in no more than a dozen pieces in the

literature.) How much better harpsichord people are!

Just then, in 1954, I was playing baroque chamber music a lot and started looking for harpsichords. They were then quite rare and quite expensive. I decided immediately to make one and went around to friends and strangers looking at modern harpsichords. (In those days harpsichord "nuts" were quite rare and treated with help and respect.) Dropping in on Frank Hubbard in Boston (one of three American harpsichord makers) as a complete stranger, I was given a guided tour of his workshop on a Sunday morning after getting him out of bed. (I must say, he is as close to a saint as I've ever met.) The Metropolitan Museum opened its basement for me, and other collections were kind and cooperative.

The result was my first harpsichord in 1955, looking in fact quite similar to my present kit model. (No. 1 is still around, going strong.) After having finished it I decided to sell it and make another one. I put a two line ad in the Times and got an amazing response. The tiny ad sold five instruments (one to the then and current U.S. equestrian champion, Bill Steinkraus) and brought harpsichordist Sylvia Marlowe with an entire entourage down to my shop. Orders from well known institutions like Columbia U and the Metropolitan Opera followed — not so much because I was the best maker in New York, but because I was the only one.

After a few years of this, one aspect of the harpsichord began to bother me — its delicacy, its need for babying and for loving sympathy from its owner. My customers were, for the most part, modern people who expected to turn on a switch and have a machine that works. And who can blame them? In our society of division of labor, each one performs his own tiny task and leaves the rest to "experts". Often I would have to travel 20 miles to adjust one quill or put in a string. Figuring that if I had only 100 instruments outstanding and if their owners

(Continued on page 15)

BUILD YOURSELF A JACK-JIG!

by Wesley C. Ellis

The construction of this jack-jig is simple and requires only a few minutes, but it will save you much time when you begin the jack assembly. The job of assembling jacks, particularly if you are building a harpsichord with more than one set of strings, is one of the most time-consuming and tedious jobs in the entire construction. This jig will help to reduce this time considerably by providing you with an "extra hand" to hold the jacks.

The plate (Fig. 1) is cut from a piece of plywood the thickness of the jack, approximately 3/16". This plate should be at least 3" wide and 1" longer than the body of the jack. Using the jack as a guide, draw and cut the opening as shown in Fig. 1. Allow for a little lengthwise play, about 1/32". Next, glue and nail or screw this plate to a large board (Fig. 2).

Drop a jack in the slot with the top edge of the jack towards the open end of the slot. Push the jack well back into the slot, leaving the plate at the open end, then, with a very sharp pencil, trace the square hole on the tongue onto the board. Using this top line (nearest the opening) of the square as its base, chisel out a hole about 1/8" square and 1/4" deep. This hole will allow the Delrin plectra to protrude but will stop the wooden peg flush with the front of the tongue.

Now turn the jack around in the slot and again trace the square onto the board. This time, however, use the center of the square as the center of a 1/4" hole, drilled about 1/4" deep. This hole will receive the plectra when the jack is placed and locked in the slot and the end pins inserted. Finally make a lock cover as suggested in the drawing. The hole for the pivot screw ("P" in the drawing) should be large enough for the cover to swing freely. The lock screw ("S" in the drawing) is not tightened against the cover, but is screwed only enough to hold the cover in place during work.

Fig. 1

1/4"

The jacks should be assembled in this order, following these instructions in your manual, of course:

1. Drill all the end holes at both end of the jack.
2. Insert beadless pins.
3. Glue on tongue plate. This is only step that won't be in Jack-Jig.
4. Cut and insert springs. Soldering the springs is optional.
5. Insert Delrin plectra.
6. Insert end pins.
7. Insert damper flange.

This Jack-Jig is used with Delrin plectra. It can be adapted to other materials.

Fig. 1

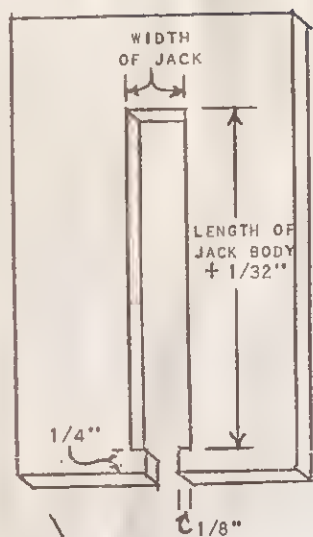


Fig. 3

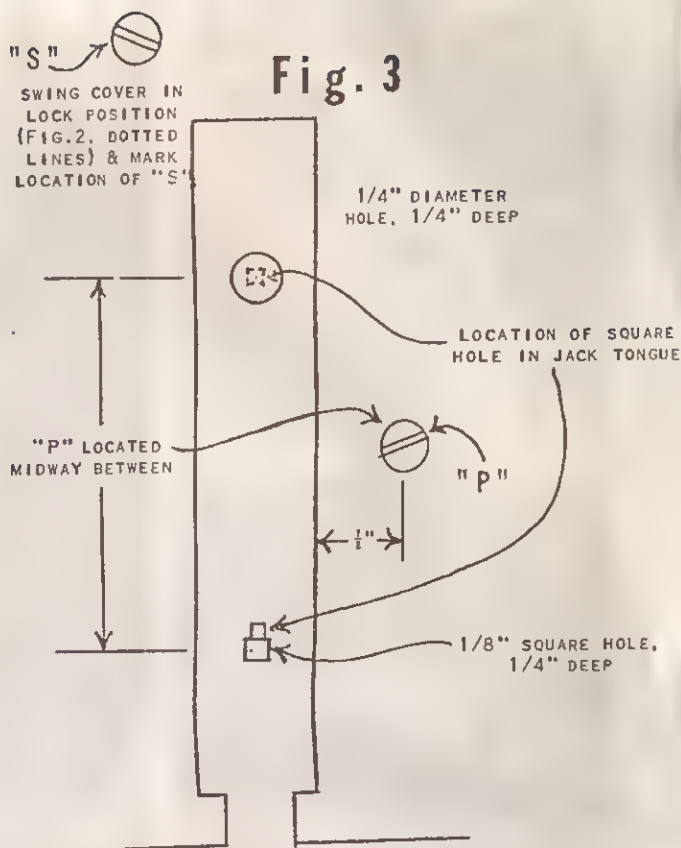
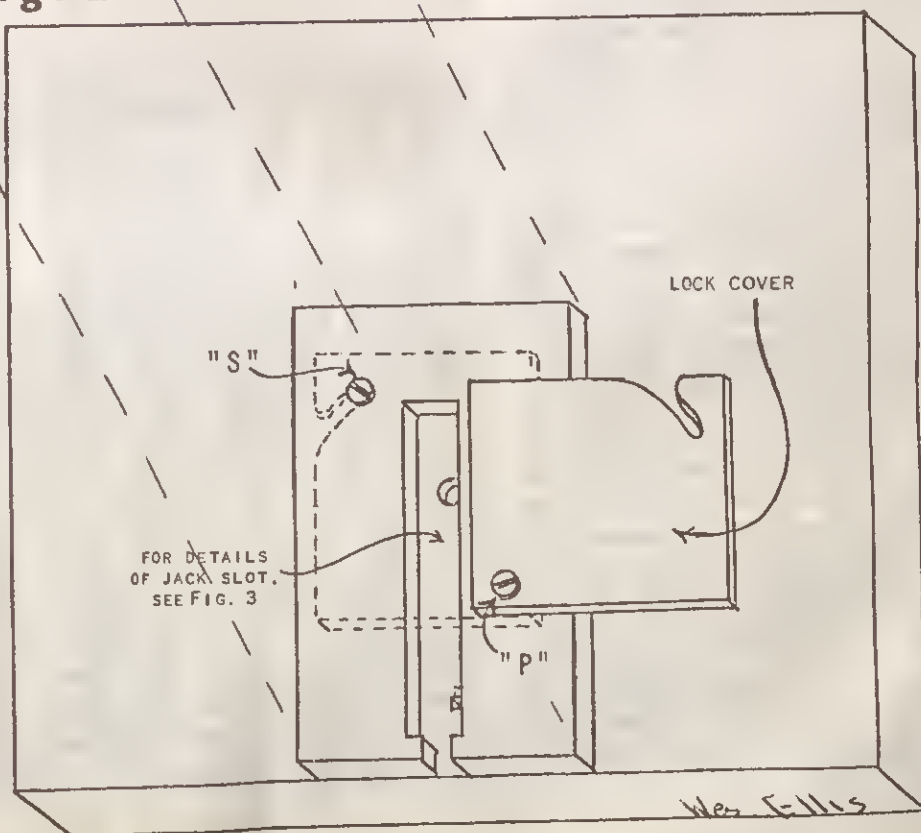


Fig. 2

The jacks should be assembled in this order, following the detailed instructions in your manual for each step, of course:

1. Drill all the end screw holes in both end of the jacks with a No. 36 drill. Don't wait and try the screws to see if they fit as recommended in the manual. You'll save yourself a lot of time, grief and agony, plus, perhaps, a couple of jacks if you'll go ahead and drill them now.
2. Insert headless set screws.
3. Glue on tongue felts. This is the only step that won't be done using your Jack-Jig.
4. Cut and insert springs and leads, soldering the springs in place.
5. Insert Delrin plectra.
6. Insert end pins.
7. Insert damper felts.

This Jack-Jig was designed for use with Delrin plectra and the Zuckermann Harpsichord, but it can be adapted to other makes as well.





THE FITZWILLIAM VIRGINAL BOOK

Edited by

J. A. Fuller Maitland & W. Barclay Square
in two volumes

Published by Dover Publications, Inc.
180 Varick Street, New York, 10014

Price \$7.00

EDITORS NOTE: What had started out to be a one column book review developed into a full-scale article. We consider this particular review important enough to allot it space usually assigned to other columns and articles.

The Dover Publications edition of the Fitzwilliam Virginal Book can only be the greatest bargain in music of the decade. And for harpsichordists it is a gold mine! It's filled to overflowing with the music of William Byrd, John Bull, Thomas Morley, Giles Farnaby, Thomas Tallis, Richard Farnaby, William Tisdale and on and on! There are nearly 300 airs, variations, fantasias, toccatas, pavanés, gilliards, allemandes and courtes. All bound in two beautiful volumes.

But what is this Fitzwilliam Virginal Book? Who is Fitzwilliam?

First of all, Lord Fitzwilliam, who owned the book in 1783 had nothing to do with the priceless collection of music it contains. But it was through him that the book ended in the Fitzwilliam Museum in Cambridge and was thus preserved until it could be reproduced by modern printing methods. For many years the collection was erroneously known as "Queen Elizabeth's Virginal Book" so the name Fitzwilliam is as good as any.

Physically, the book is contained in its original form, in a small folio volume, consisting of 220 leaves of page, 209 of which are filled with music, written on six-line staves ruled by hand. The size is roughly 8 x 12 inches and the binding (a fine specimen of English 17th century workmanship) is of crimson morocco, enriched with gold tooling in the form of fleur-de-lis.

The Fitzwilliam Virginal Book



The watermark on the paper is a crozier-case indicating that the paper may have been manufactured at Basel, since the arms of the town bore a similar device.

Nothing has been recorded of the history of the volume before the first part of the 18th century. In fact, no one is exactly sure who carefully collected and painfully hand copied some of the best keyboard music to be written during the late 16th and early 17th century. Very little is known, but it is believed that they were put together probably during the early 17th century by a Francis Tregian since that is the only name which occurs (in an abbreviated form) throughout the book. Also, a sonnet signed "Fr. Tregian" is prefixed to Richard Verstegan's "Restitution of Decayed Intelligence" which was published at Antwerp in 1605. These few clues seem to point to some connection of the volume with the Tregians.

Near the end of the 16th century it is known that a Francis Tregian was the head of the Tregian family and the son of Thomas Tregian. In the year 1577 the members of the Tregian family came under suspicion (probably as much because of their wealth as of their religion) and a conspiracy was planned for their ruin.

Their house at Golden was searched and a young priest, discovered on the premises, was arrested and imprisoned along with several household servants. At the trial the priest was convicted of high treason and executed under the most horrible conditions.

Tregian, who had been held captive in order to insure his appearance at the trials, was committed for months as a close prisoner to the Marshalsea. When the trial was finally held the jury could come up with no decision. The judge insisted, and the jury finally decided on a "guilty" verdict.

The judge then passed the sentence which was prepetural banishment!

Tregian was so angered by the decision and expressed his anger so strongly that the judgement was changed and he was immediately clamped into heavy irons and thrown into a common jail. His goods were seized and his wife and seven children were expelled from their beautiful and lavish home. After being moved from one prison to another and suffering countless indignities, Tregian was finally confined in the Fleet, where his wife joined him. He was not exactly lonely in prison for while there, 11 of his 18 children were born.

He was finally released in 1602 and died just six years later. The same year of his death, his eldest son, also named Francis, was convicted of recusancy, a state offense of refusing to comply or conform to some regulation or practice such as refusing to attend the services of the Established Church, and was thrown into the same prison his father had occupied for so long.

Francis Tregian, the younger, remained imprisoned in the Fleet until his death. It is believed that the present collection of music was written by this son to while away his time in orison.

Nothing is known of the volume or its travels until 1740 when it turned up in the collection of a Dr. Pepusch. In 1762 it was sold to Robert Bremmer for 10 guineas and was later acquired by Lord Fitzwilliam sometime before 1783. It is the only surviving record of the compositions it contains.

The fact that it survived at all is a miracle, and yet the story is not finished!

In 1894 two devoted men decided to publish the entire works of the handwritten book so it would be available to musicians the world over. What a monumental task it was! The original had been written on 6-line scales and the use of bars was in its infancy. Every note had to be rewritten so the modern artist could play it.

George Bernard Shaw, in his capacity as music critic wrote in 1894 "... let me hail three times three the proposal of Mr. Fuller Maitland and Mr. Barclay Squire to republish in modern notation, but otherwise without addition or omission, that treasure of the Fitzwilliam Museum. The editors are, as far as I know, the two most competent men in England for the work. As the enterprise is one of enthusiasm and not of commerce, and the editors will probably wish they had never been born before it is completed, I recommended it confidently to the support, not only of musicians, but of those who are in the habit of buying three new waltzes every month, and are consequently beginning to feel the want of some music that they have never heard before."

And so it was done. However, these volumes were expensive and difficult to acquire for those with limited funds.

Then in 1963, more than three and one half centuries since its creation, Dover Publications obtained the manuscripts of Maitland and Squire and published them in an unabridged and unaltered two volume edition which is now available for a total of \$7.00!

There is no question about this being one of the best music buys we have ever seen. In the introduction, which covers 15 pages, the authors discuss the peculiarities of the original notation, time-signatures, fingering, the ecclesiastical modes used by the composers, accidentals, the structure of the virginal, the changes they made in notation, as well as providing bibliographical material and biographical information on the major composers.

Dover has made every effort to make these volumes the best possible. The paper is opaque with almost no show through. It is not supposed to discolor or become brittle with age. The pages (and there are almost 1,000 of them) are sewn in signatures which is the method traditionally used for the best books. The volumes open easily and after a short break-in period, lie flat. The binding is heavy paper coated

HARPSICHORDS FEATURED IN DIAPASON

Philip Tregor authors a lively and interesting section on harpsichords in each issue of THE DIAPASON which started with the October 1967 issue. Mr. Tregor is organist-choirmaster at Immanuel Congregational Church, Hartford, Connecticut and a member of the music faculty at Central Connecticut State College.



Called Harpsichord News, the section usually runs four full columns and includes several fine illustrations.

The December issue featured harpsichord builders and mentions kits by Zuckermann, Hubbard and E. O. Witt. It is most gratifying to see outstanding publications like THE DIAPASON recognize the importance of the harpsichord and devote valuable space to this growing interest.

with thick plastic designed to last a long time.

Grove's Dictionary of Music and Musicians calls this collection "The most remarkable, and in many respects the most valuable collection of English 17th century instrumental music."

We owe thanks to Fitzwilliam, Maitland, Squire and Dover Publications that the Fitzwilliam Virginal Book has been saved at last! It should be a MUST in every harpsichordists library.

students just used them until they were no more possible to be played. There are a few pedal clavichords left. But if I could have any, I think I would like a Kireckman. Yes, if I could have one, I think a Kireckman.

THE HARPSICHORD: *What instruments do you think combine well with the harpsichord?*

JEANS: Well, just the usual ones. The recorder, string instruments and the organ when played well. Often we have concertos with several harpsichords. There are Bach concertos with three harpsichords and one with four harpsichords. Mr. Goff has a big concert nearly every year in the Royal Festival Hall with four harpsichords and orchestra. They play always concertos. They have to amplify those harpsichords with microphones which is unfortunate. The hall is large, but more than that the acoustics are not at all good for that sort of thing.

THE HARPSICHORD: *Do you prefer multi-manual harpsichords?*

JEANS: Yes. Yes. Of course. You can do so much more with them.

THE HARPSICHORD: *You brought a clavichord with you. What make is it?*

JEANS: It is one by Thomas Goff. It is a beautiful instrument but it has suffered badly here. The dry air you know. The case is separating and I am afraid there is now a fault in the soundboard.

THE HARPSICHORD: *Do you believe the clavichord should ever be used with other instruments?*

JEANS: Well, it was many years ago. It could be used for a compliment of a voice or a violin. But of course clavichords were quite big. I have seen them as large as a piano like the Silbermann. I have played on a Silbermann clavichord. Yes. In Germany. It was extraordinary. However, it was tuned a third too low.

THE HARPSICHORD: *Did you have to transpose?*

JEANS: No. I played it just as it was. It was in a museum and was in quite good condition. But after I played for a while I could feel that it was giving what it could have given many years ago. It must have been extraordinary. Because Karl Philipp Emanuel Bach had a Silbermann clavichord and you know on it he composed many lovely numbers. And as I played, I could see where, if it were in original shape, one could literally produce hundred varieties of sound and tone.

THE HARPSICHORD: *I understand you are from Austria.*

JEANS: Yes. Vienna.

THE HARPSICHORD: *The other evening you played the world premiere of a new composition for harpsichord and organ by a modern Austrian composer. Where does one learn about this new music?*

JEANS: This is very difficult. There is no central source of information on harpsichord music. You just must know the composers or something like that. I have been interested in music for two keyboards for years. In England I have played music for two harpsichords and two clavichords and harpsichord and organ and through many years I have gathered quite a collection. Being a musicologist when I find anything I copy it or photograph it. There are quite a few numbers for two keyboards available now in England.

THE HARPSICHORD: *Do you know of any harpsichord groups or societies in Europe?*

JEANS: No. I have never heard of any.

THE HARPSICHORD: *We are very pleased with our progress so far, and as our membership grows we hope to be better known.*

JEANS: Yes. That's wonderful. Sounds most exciting. It is a wonderful thing you are doing for all of us who love harpsichords. I will be happy to help your Society in any way I can. Living near London as I do, I have excellent access to research materials.

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It is wonderful to know that someone is interested in more than just noise. It seems now-a-days that is all one hears. The motor cars, trams, loud records, loud music, if you could call some of it music.

THE HARPSICHORD: *Have you noticed more of this since you have been in the United States?*

JEANS: Well, I can't complain really here in Colorado. Not here on the campus. It's lovely with the mountains so close by and the open grounds. A wonderful setting for harpsichord music. I will be in England in just a few days, and while I am anxious to be home, I enjoy this county very much.

THE HARPSICHORD: *Thank you, Lady Jeans. We are very happy to have you visit the United States and doubly pleased that you consented to this interview for The Harpsichord.*

JEANS: Yes, Yes. The pleasure is mine. I am honored. I must go now to prepare for my final concert in this country. It is tonight. I'm afraid it has not received much publicity. Perhaps your society can help.

THE HARPSICHORD: *Perhaps we can.*

ZIDELLI

(Continued from page 10)

"I originally intended to write only a first movement in Sonata Allegro form; however, before I'd completed that movement, I had become so engrossed in it that I decided to carry through and complete the Sonata. The second movement is a Song-form (AABA) and the third, Vivace, is a Second Rondo form.

"I coined an Italianesque name from the letters in ELLIS, changing the "s" to a "Z", adding an "id" for euphony, coming up with: ZIDELLI. Under this name I submitted it to the Music Committee, they liked it and decided to program it. It was performed on October 22, 1966 the composer's true identity still unknown and unquestioned!"

ZUCKERMANN

(Continued from page 9)

only called me twice a year for adjustments. I'd get a call at least every other day, I panicked.

My next thought was: Why not educate at least a tiny portion of the population to the beauty of a machine — something in which all parts move in just the right relationship to produce the desired results. If people could learn to understand their machines — from typewriters to computers — they would not stand in awe of them, a useless emotion in relation to a machine, but could learn to control them.

Accordingly, I gave a few of my friends all the raw parts necessary to make a harpsichord and some rudimentary directions. These were people who wanted an instrument but couldn't afford one, and they seized on this chance. Even the less mechanical ones were thrilled with the prospect and their sheer will to possess such an instrument made them better craftsmen than experienced cabinet makers. From those experimental kits, it was but a step to the commercial kit. (It really isn't all that commercial even now — most kit buyers are not much different from those first few guinea pigs.)

Having taken this much space to say very little, I'll take very little more space to say a lot. We sell over 1,500 kits a year, almost one third of them Clavichords. All kinds of people buy them — housewives, nuns, 13-year-old kids, inmates of mental institutions, juvenile delinquents, U.S. ambassadors, writers, riders, and "our boys" in Vietnam. On the whole, though, our customers are impoverished University intellectuals, leather patches and all, with a generous sprinkling of doctors, church organists and professional tinkers.

Having gotten all this off my chest, I will deal with more practical and technical matters in subsequent columns. If any reader, however, is interested in the philosophical implications of our current attitudes toward machines (which happens to be a profoundly important issue) it might make

a very interesting subject for a letter to this publication.

Wallace Zuckermann

REVIEW

of major articles in the next issue.

EXCLUSIVE INTERVIEW with Allen Green, music historian, harpsichordist and critic. His candid comments include opinions on Ralph Kirkpatrick, Wanda Landowska, Lawrence Gilman, Glenn Gould, piano teachers, recording companies and rock and roll music!

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